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The Duet of Dance and Drama

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The Duet of Dance and Drama

Julisa Golden

Mentors:

Professor Chad Michael Hall

Professor Judith Scalin

Professor Teresa Heiland, Ph.D.

**In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 7, 2011**

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Senior Thesis Project

The Crucible

Performance Journal

Long before rehearsals had even begun, I knew *The Crucible* was going to be a challenge. I heard rumors about voodoo and witchcraft, about see-through nightgowns, and undressing onstage. All of these rumors were true. I was thrilled when Chad first told me that I was to play the representation of Tituba as a voodoo priestess. Of course, I had no idea that the end product would have me dancing around the stage looking like a crazy witch. It took a great deal of growing for me to get to that point. This project pushed me far out of my comfort zone. I experienced new ways of dancing as well as new ways of learning material and rehearsing. The following paragraphs, organized by date, are a documentation of that growth.

10/6/10

I had my first rehearsal with Chad today. I had to miss the first two group rehearsals because of performances for *Dog Sees God*. I feel a little behind even though I am not really. It is just weird for me to be starting after everyone else. Chad and I worked one on one on a separate phase that I will start and the other girls will repeat. I have never worked one on one with a teacher or choreographer before. It was a little uncomfortable and intimidating at first. I am usually very nervous to perform alone, especially when I am just learning something. I think my biggest weakness is my ability to pick up choreography. That makes it hard to work one on one because I forget what we worked on. I also get nervous because I want to impress him, and I do not want him to regret giving me this opportunity. We worked for about a half an hour and developed the start of the phrase. We also discussed the character and motivation behind the

movement. The phrase starts with a butt roll to my knees. I have my hands on the ground in front of me as I whip my upper body back and forth and in a circular motion. Then I pound my fists on the ground. I whip around to face the back with my left leg extended, and then come down into a back roll to the right. I come up and whip around to the right and suspend. Then I contract and plie into a jump throwing my arms and legs behind me. Then it repeats to the other side. We also worked on some walking with undulating in the torso. This was actually the most difficult part for me. I had to undulate my torso, move my legs in and out, and bringing my arms in and out. From all of the whipping around I am definitely going to be sore in my neck and back. I also spent a lot of time on my knees without knee pads and I have bruises on my knees.

10/7/10

Today was my first rehearsal with the rest of the girls. Chad taught us a new phrase that we call the “puppet master” phrase. I learned the choreography although I am not sure if I will be doing it yet. The idea is that I am controlling the other girls so I may be doing something different. Chad had the other girls working on the material that they learned in the past rehearsals. Luckily I don’t need to know this part because it happens before I enter. While they were working on that, Chad had me develop my own phrase for my entrance. I don’t have much choreographing experience and he did not give me much to go on. I was terrified. I was not sure how long it needed to be, or if it should build, or if it should travel. I just pushed that anxious, scared feeling out of my mind and started working. I decided to make the phrase build so I started with slow walks in with my head down. Then I toss my hands and my head up and plie as I bring my hands down and around for 8 counts. As my hands come back together in front of me I move back in to quick movements. I contract then release my chest and bring my right hand down and back as I look over my right shoulder. Then I repeat to the left and right for a total of

four times. When my hands return to front after the last time, both arms then both arms go down and around. On one I fling both arms and my left leg back then contract my chest and arms in. I keep contracting and releasing my chest while my knees move in and out on forced arch. That continues until count 8 and then the whole thing repeats.

10/13/10

I met with Chad briefly today to talk about costume ideas. I did some research on the history and religion of voodoo since that seems to be the idea we are going for. We looked at images online of voodoo priestesses to get an idea. He decided that he wants be to have a voodoo doll in the bag of talismans that we had already planned on. He also wants to add a belt and a head scarf to the costume. I am kind of sad about the head scarf because I already made a bunch of fun things to put in my hair. I have feathers, beads, and even fake bones. He likes the head scarf because he was seeing a lot of images of people with them. However, I was trying to explain to him that that is because many of the people in West Africa wear them. It does not necessarily have anything to do with voodoo itself. It is more of a functional thing for the hair type. He also wants me to have some kind of staff or scepter. I am not sure how functional all of these props will be in the dance, but I will trust that he will figure that out.

10/14/10

We finished the choreography for the opening number today. My entrance is not completely set, but the rest of the dance is pretty much done. As of now I roll onto the stage as the other girls roll off and then I start the phrase that I developed. That phrase lasts until the "puppet master" phrase starts with the shaking of the bag. Since I am the one controlling them I have to develop arm movements that represent me making them do the dance. I found this a lot more challenging than I thought it would be. When I was up there in the moment I did not have

time to think of what the dance was, then how I could represent it, and then do that. When I watched the video back of this rehearsal I saw how much we worked on this part and how timid it started out. It is strange how it felt like I was being strong and powerful, but it looked like I was unsure and uncomfortable. The puppet master phrase ends with the other girls on the ground around me. At this point I pull out the voodoo doll in my bag and b

10/18/10

We began the choreography for the closing dance tonight. I had to come late because of class, but they had not gotten very far when I got there so it was easy for me to jump in. We began with improvisations to the music we will be using. The end of the play is very eerie in the way that the director wants it. The play ends with the hanging of the protagonist, John Proctor, and several other innocent people. In our production we are having bodies actually drop from the ceiling over the audience. This happens during our dance so they decided to have us be the ones that drop the bodies. Our music is very creepy and Chad wanted us to come up with a sort of character that represented death. Then we had to work with that idea to make a repeating motif. For my character I choose a ghostly, floating type of being. I had to walk in a way that appeared as though I was not touching the ground. Once I started playing around with it, it was quite challenging. I found that I had to move in big swooping movements around the stage in order to get the effect that I wanted. When Chad was working with me specifically he gave me suggestions for a second motif. When I stop I sort of do a little twist and he thought it was reminiscent of a waltz. We decided it would be really creepy if I was doing a sort of waltz dance with an invisible partner.

10/20/10

I met with Chad again today to discuss the character work. I showed him some of the costume pieces I had been working on to see how he liked it. I brought a couple of options for head wraps and he said either one was fine. He wanted to be sure that I knew how to tie it correctly though. I had just thought they kind of wrap around and it is nothing special. I guess I am going to have to research on how to tie an African head scarf. I also brought some options for a belt and he decided that I should wear both of them, one on top of the other. We discussed what the best option would be for my entrance into the dance. We had decided before that I should make an entrance halfway into the dance. However, we were having trouble getting me onstage because of the way the stage is set up and the timing of the dance. We could have me come onstage earlier and then make a big reveal, but the other girls have taken off their cloaks already and my costume would stand out. We both agreed that the best way to do it would be to have me enter at the beginning and lead the girls on. Then I still have my big reveal later on in the dance when I take my robe off. This way my character is already introduced as the leader, but not fully disclosed until I take off my robe.

10/21/10

In today's rehearsal we had to now actually add in all of the changes to my entrance. It made the most sense to put me in the outer most circle of the dance since it is the biggest and could have an extra person. At the beginning of the rehearsal the girls in that circle had to teach me the choreography really quickly. One of the girls had been out sick so there was some confusion of the counts, but we came to an agreement in the end. The new beginning is that I enter on the platform as the lights come up. I motion for the girls to follow me and they file in one by one. Once they are all on the platform I lead them down the stairs and onto the raked

circle. We then have four counts of eight to get into the three circles. Then each circle has a different combination of walks and movements. The first movement we all do together and take off our hoods. However, both Chad and I agree that my character should not be revealed yet. I simply left the hood up. Even though the audience may notice they will simply be curious and probably expect some kind of reveal. Our second movement is to drag our hands in a claw shape down our faces, and the third is a twist with the right arm overhead and the left arm across the body. After the third move, all three circles move clockwise getting ready to start the de-robing. Chad wanted to get me into the center of the circle so that when the other girls drop to the ground I am still standing over them. We have one eight count of slow walks and on the second count we walk double time. I have to use the second eight count to get from the outer circle to the inner circle. The timing has to be right because right after that we drop to the ground and when we come back up I have to spin around and be right over the hole in the center. Meanwhile I have to be careful not to run into the other girls. It took me a few times to get that right. Once we put the capes on this part got a little more difficult. I had a little more trouble getting the turn at first because of the limited visibility of the hood. At this point the other girls are on the ground and I remove my hood. As they move around me taking off their robes I rotate in the center as if I am controlling them. They continue around me as I now take off my robe and hand it off to one of the girls. Then we have reached the point of my original entrance as the girls roll away from me I begin my phrase. We changed the phrase a little bit so that it builds more. I start with throwing my arms in the air and bringing them down for eight counts. Then instead of swinging my arms back I start by just contracting and releasing just my chest. I repeat that three times, but on the second time I add my elbows to the contractions, and the third time I add the arms.

10/23/10

We had our last rehearsal before tech begins, so we had to finalize the closing dance. Chad decided he wanted to go a different way with the choreography. We start all on the upper platform laying on the ground in a clump. As the music comes up we begin to rise slowly. The idea is that we look connected as some kind of thing instead of individual people. It was kind of hard because we were not supposed to let our faces or hands show. This means we will have to keep our hoods over our faces and our hands and feet inside our cape. This makes it very difficult to move around at all, not to mention the fact that we are supposed to move together and in the right amount of time. I found this kind of frustrating because everyone seemed to want to move at their own timing which they believed was the correct one. Once we are standing there is a change in the music and we all spread out and face forward. Another change and we begin to descend down the stairs on either side to encircle the audience. During this we had to keep our hoods down and walk as though we were not moving our feet. I was actually pretty good at this walk now, but on the stairs it was a little more challenging. After another music cue we take our arms out but continue with our hoods down. At this point I have to walk down the stairs again on then up onto the apron. Meanwhile we all begin reciting creepy lines from the play. As the music builds we get louder and start to spin around ourselves. The next cue is extremely hard to hear over all of the shouting, but we all have to be at our ropes but the time the music drops. Then there are a series of beats as we each release a body. The dance closes with us forming a circle in center stage and then running offstage screaming as the body of John Proctor drops.

10/25/10

We had our first dress rehearsal after tech this weekend and it went pretty well. It is definitely different to be combined with the show at this point. Usually when I am in a show I am

there from the beginning and everyone becomes sort of like a family. Our little group of dancers became like a family, but it was strange to feel so separate from the rest of the cast. The show is really long so we have a huge break in between the two dances. I had hoped be able to watch the show fully, but we were only able to see the first act. The first dance went well even though I was really nervous to do a full out run. We open in a few days and I am nervous about whether or not I am ready. The second dance was a little bit more stressful because our entrance is so difficult. Neno and Chad want us to already be onstage when the dance begins. They decided to have the final scene freeze in a tableau for the duration of our dance. This means two difficult things for us. The first is that there will now be actors on the stage that we have to avoid running into as we around with our hoods over our faces. The second in that we have to get into position during the last scene change. This proved to be the more difficult task actually. The first time we tried it we missed the entrance because no one told us when the last scene change was.

10/26/10

Today's dress rehearsal went much better that yesterday. Neno and I talked about my character a little bit to remind me of the context. I had been so nervous about the dance that I was starting to lose a bit of the character I had built. Talking with Neno made me feel a lot better about the opening number, but I also think I need to bring more vocals to the dance. Chad wants me to be grunting and making crazy faces. I am not sure I am comfortable with that, but I am going to have to get comfortable. This is definitely not something I am used to doing in front of a bunch of people that I know. Being that I am committed to this show, and to acting in general, I need to be able to do things that are not necessarily pretty. I have already gotten to the point of popping my chest and hips in a wild manner, so why is this any different? The closing number went much better today as well. It was still a struggle to get into position even though we knew

our cue this time. In order to hide us from the audience the catwalk is kept in complete darkness for the scene change. The crew has put glow tape on the stairs and along the edge, but it does not seem to help that much. Once we managed to get into position we had to lay perfectly still for the twenty-five minute ending scene. Holding still proved to be quite a challenge for me. I suppose I am used to being in motion.

10/27/10

Final dress rehearsal could not have gone better. The other girls and I decided that we were all going to go extra far with the vocals tonight. Our goal was to make Chad tell us to tone it down a little. The great thing about performing is that we feed off of each other's energy. If we all collectively decide to bring the bar up it will build naturally. Something happened when we went onstage to do the dance tonight. I was not only comfortable with the dance and the role, but I felt that I owned it. I lost myself for those five minutes and became someone else entirely. When we came offstage all of us could feel the difference in the energy and none of us could contain our excitement. This was definitely my best run so far and I am so excited to open tomorrow. The closing number also went well. I am starting to get used to the walk in the dark although I haven't quite found a way to lie comfortably. I am also having a hard time hearing my music cue when everyone is shouting. I am trying to count it, but it is quite difficult to count and talk at the same time. I noticed that one of the other dancers, Kelly, runs to her rope a little bit early because she has to drop the first body. Kelly is right next to me during the spinning, so if I watch her then I can know when to run.

10/28/10

Tonight was opening night of the show. I was kind of disappointed because last night's rehearsal was a much better performance for me. I don't know what it was, but for some reason I

was a little off on the opening dance. Maybe I was nervous for our first time with an actual audience. I messed up the counts a little bit but I just kept going and got back on track. It does make me upset because it was the opening night, but on the bright side I have several more nights to do a better performance. The closing dance went much better surprisingly. I am glad that the first dance did not rattle me enough to throw off the entire performance. The closing dance is much easier for me because it is more things that I am comfortable with. When I was in high school I worked at a haunted house a few times as a volunteer. They put us in full costume and airbrushed make-up, and then let us roam around and scare the customers. It was so much fun. The closing dance is similar to this so it is almost second nature to me.

10/29/11 – 11/5/11

Over the run of the show I lived as the character onstage. My high school theatre teacher taught me that to give notes after a run has started is more detrimental to the performance than helpful. Once the show opens it takes on a life of its own. I tried not to over analyze each performance in order to keep the sense of honesty. This may not be the way that dancers traditionally do things, but as I am playing a character I feel it is appropriate.

11/6/10

We had our last performance tonight and it went really well. I wanted to push myself during the opening dance to make it as big and powerful as I could. Watching the video of last night I could see that although it felt like I was really wild, on film it was quite tame. I wanted to see if I could go further and really play into far kinesphere. I watched the video of tonight's performance as well and I feel that I was successful. When I did my chest pops I really let my arms go wild in all directions. Adding the different levels made it look much more interesting. I also added levels in the "orgasm phrase" instead of staying on the ground so much. I felt really

good about it when I walked off the stage. We left it all out there for the audience to see and I am very proud of our work. The ending went just as well and I felt that our goal was achieved. The audience was quite disturbed by the ending. I am so comfortable with both dances now that I could do them without thinking about it. I can allow myself to get lost in the moment and become that character for a short time. I am sad that this experience has come to a close. I have learned so much about myself that I hope to use in my future endeavors.

I did my first play when I was in the seventh grade and have been continuously acting ever since. Dance, on the other hand did not begin until I was about sixteen. In the past three and a half years I have studied them side by side, and realized how much they are dependent on one another. This role in *The Crucible* was the perfect opportunity to experience their integration. It challenged me to create a character with which to motivate my dancing. More than that, it challenged my acting skills in a way I had not expected. I was forced to push myself outside of where I was comfortable. I had to risk being not being “pretty” when I danced, and allow myself to be seen as a “crazy witch.” It was not until I looked back at the rehearsal videos that I realized just how much I had grown. I started off so internal and timid, but by the closing night performance I owned that dance. I can honestly say that I am now at a point that at the beginning I never would have believed I would be.

Preparing the Role
How a Dancer Prepares to Play a Character

Julisa Golden
Loyola Marymount University
APA

In my world dance and theatre have always gone hand in hand. Although I had taken my first dance class long before my first acting class, I definitely became an actor before becoming a dancer. In theatre, the focus of your training is to teach you how to prepare for roles. It is all about creating the character and bringing it to life onstage. Dance, on the other hand, is much more focused on the body. The goal is to train your muscles to do the steps correctly and create the correct picture. Of course, it is very important to have motivation and emotion behind the movement as well. However, compared to acting, not much of the dance training is spent cultivating this area. As an actor beginning to dance, I approached movement in a more theatrical way. As I worked on my first couple of dance performances I found the character aspect of each piece to be quite important. I had to wonder: how do dancers prepare for character roles? Had I not had my theatre background how would I go about creating a character? In my research I found several approaches and then compared them to what I know of how an actor prepares.

The best way to begin this exploration would be to first look at how a dancer prepares for any role, not just a character. Of course, there are years of technique classes and training to get your body to the point of performance. Yet once you have been cast in a dance the work takes a different focus. I must admit that the only non-character dances I have done are class recitals and, being an actor, any performance I do becomes a character for me. The information I have to give on dancers comes from observation and research on some of the great dancers of our time. I have found that most people who dance have a least a mild case of perfectionism. In preparation for dance performances, most dancers focus on getting exactly the correct steps with the correct lines in the correct timing. Rehearsals are focused on the choreography and building the dance. The choreographer expects you to remember the work from each rehearsal even if they do not. It is your job as the dancer to deliver exactly what they demonstrate or ask for. You must be

stretched, warmed up and ready to go. You must be in your body and aware of yourself and the other dancers. Your technique is in constant improvement as you continue to take classes outside of rehearsal.

The steps, however, are not the only thing that goes into creating a dance. Even if there is not a character to play, there is always a story to tell. Without any acting training, any good dancer will tell you that there is more to it than just technique. What makes a specific dancer pull your focus onstage? How does a choreographer decide when it is down to those last few? There is a quality in some dancing that takes it from great to mesmerizing. Some call this quality presence, or stage presence. It is the ability to move the viewer of the dance and make them feel something. In Walter Terry's book on Martha Graham he talks about Martha's first experience of watching Ruth St. Denis dance. He talks of how she realized that dance was more than just pretty. For at that time, "No one even dreamed of it as an equal to the arts of music, painting, literature...except Ruth St. Denis" (1975, pg.23). Both Martha Graham and Ruth St. Denis had presence. Others might call this quality soul or heart, but it really is a motivation. It is an intention behind each motion. A kick of the leg or a flick of the wrist are not there to simply be pretty, but instead are a form of communication. What makes dance an art is that it is used to convey a message or idea. It is the dancer's responsibility to embody that idea and then share it. This is the same basis of acting. Even if you are not dancing a character role, there is always a need for intention.

As a dancer prepares for a performance each person has her own rituals. Everyone must of course get their muscles warmed up, apply their makeup, and get into costume in the two hours before the curtain rises. Although the order in which we do these things changes from place to place. Some dancers also feel that it is necessary to mark through some of the

choreography before going on stage. Of course, if you do not know your choreography by opening then you have a serious problem. For the dancers who do this it is more of a ritual. It helps them calm their nerves by reminding themselves that they do know the steps. The interesting part is how dancers prepare to get into the mind state of the dance.

In concert dance I have found that some dancers prepare very little if they prepare at all. If they have to wait through several pieces before their own, they will spend the time doing other things. They will first get completely into hair, makeup, and sometimes costume. Then while they wait they might read a book or catch up with some friends. Many people will do this, but once it comes to the piece before theirs they will begin to focus. One may go into the wings and watch the end of the piece prior, while others may run from the green room at just the last second. I do not suggest the latter option. However, some dancers find it necessary to go off on their own much earlier in order to get into the correct mind set for the piece. I would call this action, "getting into character". For this type of person she must block out the regular world around her so that she can enter the world of the dance. She might use music to block out distractions as well as influence her mood in the way of the character. She might listen to the music of the dance, but it is more likely that she will listen to something else with a similar tone. This music will be of her own choosing so it will speak to her personally. It will be about no one else as she prepares to share a bit of herself on that stage.

I was surprised to find that many dancers take care in creating their character. I must admit that I had thought most dancers to be somewhat like untrained actors. They understand the general idea of acting, but not the detail. It is easy to simply focus on an emotion that you want to get across, and try to mimic that emotion. This technique is not terrible, but it is not great. Often it results in a caricature which is not as powerful. It is more beneficial to focus on the

character's motivation then the emotion itself. Ask yourself why the character is feeling this way, and let the emotions come naturally as a result. It is important to make the character a real person, and then not only a real person but an extension of yourself. Good acting comes from a place of honesty. It is more than just pretending to be someone else. You have to let go of personal opinions and avoid passing judgments on the character. For if you judge them then you do not understand them. Many beginning actors do not fully grasp this concept. Since we are outside the situation it can be quite easy to see our character's mistakes or flaws. We must not fall into the trap of feeling sorry the character. The key here is to practice empathy versus sympathy. Sympathy is to feel for someone and to want to help them. This, of course, means that you feel you are in a better position than they are and also a separate position. Empathy, on the other hand, is to feel as someone else does. It is to relate to them and find yourself reflected back in their experience. In acting, empathy is a much more useful tool. Getting to this point of understanding with your character is the main focus of an actor's preparations.

In her book, *Letters to a Young Poet*, Anna Deavere Smith defines acting as the ability to believe that you are in someone else's shoes, and "to create with your body an image of that person that resonates through your attempt to feel as that person" (2006, pg.140). Dance could easily be defined in the same way. When an actor is given a character to prepare he begins by collecting as much information about the person as is given. He scours the text for any time his character is mentioned, even if he is not on stage. He researches the time and place that the character is in, and his relationship to this space as well as the other characters. He must know the character's history as it motivates the action of the piece. It is only with this knowledge that he can begin to understand his character. If you want others to believe that you are this person you must, for a moment, believe it yourself. This may sound mentally unstable to convince

yourself of things that are not true. That is why acting is not for everyone. It takes a great amount of self analysis and discovery, because you must find in yourself the similarities between you and the character. Just as dancers train their bodies for years to move a certain way, actors train their minds to understand and empathize. It is possible to go too far and lose yourself in a character. This happens most often when using a technique called method acting. In method acting you take the analysis so far that it continues outside of rehearsal or performance. The actor begins to live his own life as the character would. It is important to never lose your grasp of what is real and to have a solid understanding of who you are.

Let us not forget that movement is a very important component of acting. The act of bringing text to a physical representation is what divides theatre from literature. When developing a character, the way that they move says a great deal about them. A portion of the actor's training is spent studying movement. When Martha Graham was a young girl her father caught her telling a lie. He explained that he always knew when she was lying because "There is always some movement that tells me you are deceiving me.... You always reveal yourself to me through movement" (Terry, pg.1-2). Martha's father was not talking about dancing, but without meaning to he was giving her an artistic lesson. Movement is the hardest place to conceal a lie. It is obvious, even to the untrained eye, if there is any falseness behind a motion. I acted in a play called *The Women* that was set in the 1930's. In keeping with the time period, many of the actors had to smoke stage cigarettes. A close friend of mine was one of these people and she was not a smoker. Smoking is very tricky because those who do smoke are extremely comfortable with it. The cigarette becomes an extension of their hand and the motion of smoking becomes automatic. It is almost completely free of conscious thought as the muscle memory takes over. While many of the actors simply memorized the smoking as blocking, my friend took it a step further. She

went to actual smokers and tried to figure out the subtlety of it. She formed the habit in her own body so that when she was onstage she could give an honest performance. Come performance time, most the actors looked awkward and uncomfortable with the cigarette. Once the actor is uncomfortable then the audience is as well.

This dedication to character development is not exclusive to actors. Although dancing a character is more abstract and stylized than some acting, it does not mean the work is less important. If you ask any dancer in the professional world he will tell you that character development is more than just a facial expression you hold for the duration of the piece. Arthur Mitchell said, in Cynthia Lyle's book *Dancers on Dancing*, that he would try to give his dancers some background information and tell them to do some research. He would tell them to "go to a museum, pick up a book, read about it" (Lyle, 1997 pg.) and figure out how to approach the role. Ivan Nagy said that he would read the play or see the opera of a ballet he was doing in order to find inspiration. When I danced in a production of *The Crucible* I had to represent the character of Tituba. In preparation for this role I had to learn all about Barbados and the practice of voodoo so that I could have a general knowledge of where she was from. Being that this role was based on a character in a play I was able to use that as a resource into her specific situation. Although each person has a different way of doing it, character development is something every great dancer must do for a great performance.

Through this experience it seems as though I had the answer to my question all along. A dancer prepares for a character role in the same way that an actor does. Both do so through careful study of her background, situation, and relationships. Although I thought dancers would not spend as much time on this, the truth is that it is the same with actors. In both areas there are some people who do not do the work. They fake their way through each performance without

really sharing a piece of themselves. However, the really great ones stand out because they take the time to make it great. Although the steps may come first in a dance rehearsal, the character is not forgotten. I have come to see this process as a mirror to the actor learning lines and blocking. The structure must first be built so that the character can grow within. True art expresses something and that is what makes it beautiful. As Walter Terry said “not only is the body the dancer’s instrument, it is also the house in which dwell the emotions, the passions, sometimes the ecstasies which must be expressed through mute, but eloquent, movement” (1975, pg.4)

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Reflections and Dance Perspectives

Julisa Golden

9/24/10

Sr. Thesis

J. Scalin

Refelction of Dance Studies

Fundamentals of Dance Composition

- An introduction to the creative process and finding one's movement voice
 - The 7 steps of the creative process: Discovery of question (preparation), Research (incubation), Presentation, Reflection, Revision, Assessment
- Learned how to improvise dance movements
- Composed our own dance pieces
- Learned to speak and write about dance using the correct vocabulary
 - The 3 elements of dance: Space, Time, Force/Energy
- Working with others and learning to coach each other and give positive feedback.
- Listening to one's body and seeing where it wants to take you in the movement phrase
- Composed dances based on a poem, a piece of music, and a sculpture.

Dance Styles and Forms

- Used a variety of approaches to make dance choreography
- Developed skills for movement improvisation
- Further develop composing solo, duet, and small group movement
- Further the ability to analyze and critique choreography
- Develop one's movement aesthetic and point of view
- Create choreography based on chance procedures, musical structures, and using text

Laban Movement Analysis

- Developed physical skills in LMA fundamentals of Body, Effort, Shape, and Space
- Developed understanding and physical skills of Bartenieff Fundamental Patterns of Total Body Connectivity
 - Breath
 - Core-Distal Connectivity
 - Head-Tail Connectivity
 - Upper-Lower Connectivity
 - Body-Half Connectivity
 - Cross-Lateral Connectivity
- Observed, analyzed, and discussed movement in terms of Body, Effort, Shape, and Space
- Worked with others in whole group and small group activities

Drumming for Dance

- Pending

To Dance is Human

- Investigated philosophical, cultural-anthropological, and aesthetic concepts pertaining to dance
- Observed and experienced a variety of dances from many cultural groups in America
- Experienced storytelling in both listening as well as sharing one's own story
- Built a community and an open space for sharing and growth
- Discovered knowledge of personal history and heritage
- Connected course learning to real life experiences and one's present life

Dance History

- Learned about significant artists throughout the history of western theatrical dance
- Learned about particular events that influenced choreographers
- Gained an understanding of various strategies of choreographers
- Discussed why certain aesthetic concerns were important during different time periods
- Strengthened dance vocabulary in discussing how dance evolved
- Completed a research paper about a person or event that impacted the dance world

Kinesiology I

- Learned how the skeletal system supports the body with the muscles that move it
- Gained a basic understanding of the body at a cellular level by learning the different types of cells and their functions and relationships
- Learned the different systems and how they work together
 - Skeletal – cartilage, bones, bone maintenance
 - Muscular – origin and insertions, works with skeletal and nervous
 - Circulatory –
 - Nervous – Central, and Peripheral
- Addressed the influence of outside factors on the body including nutrition, environment, lifestyle, and stress.

Kinesiology II

- Furthered basic knowledge of the body and related it more specifically to dance
- Learned the different types of joints and how they work
- Looked with more detail into some of the major joints of the body and their muscle groups
 - Pelvis/hip joint
 - Knee
 - Ankle/foot
 - Shoulder joints
 - Spine
- Worked in a group to research the importance of taking care of our bodies
- Gained a knowledge of common dance injuries and how to prevent them through alignment and awareness.

Principles of Teaching

- Pending

Ballet

- Gained ability to recognize the importance of proper placement and alignment
- Engaged in simple enchainements and learned to break them down to individual steps
- Increased technical ability including
 - Strength and stamina
 - Alignment and placement
 - Muscular control and coordination
 - Flexibility
- Expanded knowledge of ballet terminology
- Greater awareness of dance as an expressive art form
- Gained confidence in the application of this rigorous and structured technique

Modern Dance

- Developed strength, flexibility, balance, stamina, alignment, and coordination
- Demonstrated body awareness
- Gained the ability to release, momentum and other movement qualities
- Integrated breath as an essential component in movement and dynamics
- Increased movement efficiency and accuracy
- Demonstrated moving in and out of the floor proficiently
- Explored the ideas of weight shifts and inversions

Jazz

- Acquired a verbal vocabulary for jazz dance movement and style
- Executed varied physical jazz dance movement
- Furthered musical and rhythmic clarity
- Increased flexibility and strength
- Demonstrated ability to convey the emotional mood that the choreographer requested
- Adapted movement to meet rhythmic phrasing of the music
- Demonstrated a performance presence by showing confidence, energy, individuality and focus
- Executed movement with strength and passion

Yoga

- Pending

Pilates

- Received personal training to work on what one's body needs specifically
- Corrected body alignment that can be applied to all other technique classes as well
- Strengthened areas that were specifically weaker than others.
- Rehabilitated areas that had injuries in the past

Musical Theatre

- Gained a general knowledge of character of movement, and performance ability in Musical Theatre Dance
- Improved basic sense of rhythm, coordination, and physical stamina
- Developed performance charisma and confidence
- Gained a basic verbal and physical vocabulary of Jazz and Partner dance styles within Musical Theatre
- Gained the ability to write and speak about the aspect of dance in Musical Theatre
- Acquired an understanding of how dance moves the plot along, or is otherwise essential to the impact of the musical.

Dance Drama

The Use of Theatre Arts and Dance in Early Childhood Education

Julisa Golden

Loyola Marymount University

APA Chicago

To be a fully educated person in the Jesuit tradition, one must educate the mind, body and soul. We must educate whole people to become fully rounded students and functioning members of society. Yet, why should this kind of study begin in college? Should not the balance be instilled from the start? The school does not need to be Catholic in order to believe these ideals. Mind, body, and spirit are about the balance between intellectual development, body awareness, and emotional growth. This sense of balance can be used in early childhood development by adding arts into education. In 1990, the National Dance Association released a book containing an article by Barbara T. Bowman in which she gives her six main reasons for arts being in education. These six reasons include: arts encourage sensory perception, give opportunities to represent and symbolize one's experience, give the opportunity to make things happen, support working in a group which forms a sense of community, motivate learning of academic skills, and expand our world. "Transcending logical analysis, art touches our humanity and permits us to intuitively understand and feel the truth embedded in it."ⁱ We need to explore the benefits of the arts in education. More specifically, look at the use of dance and theatre arts in early childhood education. Throughout this work I will use the terms theatre and drama interchangeably, and movement as a subcategory of dance.

The way that dance improves child development goes further than the obvious health benefits. With American society's struggle with not only obesity, but child obesity, we have become a very fitness focused culture. Incorporating dance in early childhood does, of course, have its physical benefits. However, it can go much further than that. As Davies said in 2003 on why dance is important in early education, "[It is] not only because it helps toward producing a well-tuned and articulate body, which in itself is a matter of considerable importance, but also

because of the significant role movement plays in the development of feeling and thought.”ⁱⁱ

Movement has been shown to improve both cognitive and affective learning.

Using movement as a learning tool can help facilitate understanding of areas such as mathematics, literacy, and even history. A great use of movement in a classroom setting is to combine it with storytelling. By using movement to tell stories, the children will have a stronger connection to the material, a deeper understanding, and better retention. In 1987, McCaslin told us how storytelling through movement allows a degree of expression beyond the usual forms of verbal expression. It is especially good for younger children and those learning English as a second language, because they are able to express themselves and “live the story, as they portray characters in action without struggling for words.”ⁱⁱⁱ This is even more pertinent now that so much of the population is learning English as a second language or two languages at once. Do not think though, that it is only beneficial for those learning English. All students can grow in the areas of mind, body, and soul from movement storytelling.

Movement is a natural form of communication that can be developed even before verbal skills are. Children can be taught sign language, or even to read, before they are capable of forming sentences or sometimes even words. Body language is very important when we have no knowledge of the words to express ourselves completely. By encouraging movement in young children we can build their confidence and encourage self expression and discovery. McCaslin also says “preschool children use their bodies to express their strongest emotions and communicate their needs and desires.”^{iv} Movement can be understood sooner in a child’s development than vocabulary. Using movement, more complex understanding can be reached at a sooner stage.

There is, of course, one very obvious reason for dance in child education that I have not addressed: It is fun! Children love to move and learning becomes play time instead of school time. We know that children are more likely to retain information if they are enjoying themselves. It is the same reason we teach things in songs, games, or with pretty picture books. "There is physical pleasure a child derives from moving, a pleasure that leads into play, dance, sports, and exercise for its own sake."^v A two year old will run around the house even if no one is chasing her. She will giggle the whole way in pure joy of having the freedom to move. A jingle can come on the television and she will bob up and down to the beat of a song she does not know. Maybe she will be a dancer, maybe she will not. Regardless, she dances now and without being told otherwise she will continue.

Theatre, or drama, is more common in schools than dance is. It is often referred to as fantasy play or play acting. Children often play pretend or make believe. They act out real life situations they are familiar with, such as, playing house or going to the doctor. This natural tendency is the foundation for dramatic works. Already this "play" is beneficial to the young minds. However, once it is encouraged and cultivated by an adult it becomes a priceless learning tool. Children will often take the next step on their own by acting out their favorite stories. This requires a greater understanding of the stories and leads to longer retention of the information. To encourage this kind of play acting a teacher may read stories aloud to the class and provide props and costumes related to the characters. The students may even want to make the costumes themselves for added creativity and expression. In 2003, Barone and Morrow stated that "Preschoolers and kindergartners who frequently engage in fantasy play (in which children act out stories that have been read aloud to them) have better vocabularies, use more complex

language, and have better story comprehension than children who only draw or talk about stories (Pelligrini & Glada, 1982; Saltz & Johnson 1974).”^{vi}

Similar to dance education, drama progresses from performing into creating original work. As children move from acting out their favorite stories they can begin to make their own stories. The children now become playwrights as their imaginations are allowed the freedom to create. In her book titled *The Classrooms All Young Children Need*, Cooper discusses how this kind of play can improve language skills in young children. She states “we can see fantasy play’s superiority in developing young children’s capacity for discourse and narrativization when children attempt to define or expand upon the imaginary scene they have in mind so others can make sense of it.”^{vii} She uses the example of a three year old who struggles with everyday conversation. Yet, when this little girl begins to tell her story she becomes animated and the words come easily.

When children are allowed to create stories of their own, it often reveals something about the child. Cooper discusses how “young children’s fantasy play always holds a deeper psychological meaning”.^{viii} Their stories are often an exaggerated version of real issues going on in their lives. By careful observance of one’s students, a teacher may be able to address something troubling their student or even several students. Cooper also mentions that friendship is one of the most commonly occurring themes of the first couple years of schooling. As a young child being put into that social situation, making friends can be stressful or scary for some. This is another area where play acting can be useful. Working to tell a story together requires communication skills as well as social skills. The ability to perform together will help the students to communicate with each other in real life as well.

Play acting is just that: Play. When children get together and decide who will portray the mommy, the daddy, the baby, and the dog; they are not thinking of it as dramatic works of art. They are not concerned with the performance aspect, or what is being accomplished. These children are unaware of the mental and emotional growth that is occurring within their play. They are simply playing pretend and having fun. Goodridge wrote in 1971, “the instinct for and practice of drama exists in children without any formal teaching.”^{ix} Children do not have to be told to act out a story. Simply tell them one, and before long you will see the characters brought to life before you. Give them the props and they will tell you any story.

The question remains: Why do we need both the use of dance and drama in early childhood education? The answer is that the two are integrated and dependant on each other. It is easy to look at it as just the arts in general. To think that maybe just as long as there are some arts involved then one might get the same result. Goodridge talks in her book about how the two separate art forms are combined to form a Dance Drama. She says that dance brings a “more obvious use of regular, metric rhythm, locomotion and elevation than drama, and exaggeration of normal gestures, with turns and changes of level”.^x If one were to try just the drama without the dance, the students would not get all of the benefits of this. In fact, to remove the movement aspect of theatre would damage the theatre experience as a whole.

Theatre is based in the combination of movement and words. “Movement is a natural response to stimulus and an important element of drama. Theatre began with movement”.^{xi} Theatre without movement is disconnected to the body. It is simply reciting the lines and may as well be just a memorization exercise. An understanding of one’s own body is gained through dance. This understanding is then applied to the character and story that is being told. This is

exactly what sets theatre apart from simply reading or talking about stories. To physically become a part of it is what makes drama so different. Dance allows that deeper connection to be made.

In the same way, we could not have the dance without the drama either. If there is no motivation or story behind the dance, then it becomes no more than exercise. McCaslin talks of how teachers often think of drama as intellectual and linguistic development and movement as control of the body, but it is all combined. "...the combined mental, physical, vocal, and emotional involvement that distinguishes drama from all other art forms and gives it its special value".^{xii} It is the natural pattern of development to learn through movement and exploration and then to move to speaking and reading as the words came in. In the same pattern we move from dance to theatre in early childhood education. We are simply encouraging and expanding on what is in our nature to do.

Cooper, citing Vygotsky, tells us that "imaginative play reigns as the highest level of development in early childhood (Vygotsky 1978, 92)".^{xiii} That is beating out games with rules as well as playing with objects. We have seen that both dance and drama bring benefits to learning that are unique to them. The two elements work best when they are integrated and working together. This way they can begin the education of the whole self through mind, body, and spirit. Children are given the freedom to learn, explore, create, and deepen understanding. Students will learn skills needed in the real world. "Fantasy play also leads it users away from concrete thinking to problem solving and abstract understanding".^{xiv} The interpersonal skills developed are so important. With the advances in technology, human interaction is becoming increasingly technical. Basic communication skills are being lost. The dance drama brings back a sense of community and offers a safe and enriching place for the child to grow.

The best part about the ideas of dance drama is how easy it is to integrate into the classroom. Because it builds on our natural instincts, we do not have to force it into the structure already developed. In the youngest grades you can simply put on music and allow the children to move freely. As they get older add in more motivation behind the movement. Use their favorite stories and have them make a dance of it. Take the songs already used to teach math or history and add simple movements to them. The possibilities are endless both in the activities to plan and the results in the children. The most important thing is to pay attention to what the children need. We must know what stage they are at and what challenge we can give them to help them grow the most. If you never ask a child to express himself, he will forget how. He will let fall away what we teach them is unimportant. The world today is looking for people to be more and more creative. It is much more difficult to rekindle these lost ideals as an adult. We must teach our children when they are young how to keep their imagination alive, be comfortable in their own body, and how to speak their mind.

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ⁱ Barbara T. Bowman in National Dance Association *Early Childhood Creative Arts: Proceedings of the International Early Childhood Creative Arts Conference Los Angeles, CA* (Reston, Virginia: American Alliance for Health, Physical Education, Recreation and Dance, 1990), 5.

ⁱⁱ M. Davies, Introduction of *Movement and Dance in Early Childhood* 2nd Ed. (London, England: Paul Chapman Publishing 2003) xix

ⁱⁱⁱ N. McCaslin, *Creative Drama in the Primary Grades: A Handbook for Teachers* (New York City, New York: Longman Inc. 1987) 39

^{iv} McCaslin, *Primary Grades*, 34.

^v McCaslin, *Primary Grades*, 35.

^{vi} Quoted by D. Barone and Lesley Mandel Morrow, *Literacy and Young Children: Research Based Practices* (New York City, New York: The Guilford Press, 2003), 158.

^{vii} P. Cooper, *The Classrooms All Young Children Need* (Chicago, Illinois: The University of Chicago Press, 2009), 47

^{viii} Cooper, *Classrooms*, 40.

^{ix} J. Goodridge, *Creative Drama and Improvised Movement for Children* (Boston, Massachusetts: Plays Inc. 1971), 6.

^x Goodridge, *Improvised Movement*, 2.

^{xi} McCaslin, *Primary Grades*, 33.

^{xii} McCaslin, *Primary Grades*, 36

^{xiii} Quoted by Cooper, *Classrooms*, 36.

^{xiv} Cooper, *Classrooms*, 48.

Aesthetic Statement

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had presence when I dance, and that is one of the most important parts of my dance aesthetic. When viewing dance I want to watch that person that leaves it all out on the floor. You cannot help but watch them because the movement is so full and the passion so raw. These are the dancers I try to emulate when I dance.

As I said before, it took me a while before I could think of myself as a dancer. Being years behind my classmates technically, it was hard at first to feel comfortable. Every day was a new challenge to take on as I faced my fears in front of all of my peers. I thought that I had no technique and everyone was wondering why I was here. I justified my being there to myself by deciding that I was not a dancer. It was okay if I was awful because I was really just an actress you did a little bit of dancing. This gave me the courage to try new things, but it also became a sort of crutch. Without realizing it, I had given myself an excuse to not work as hard. Yes I was fearless, but I was no longer taking any risks. I allowed myself to mess up combinations instead of fighting to get it right. As a dancer it is important to take risks so that you can grow and improve.

Although my technique is still not as strong as my classmates, I am starting to feel like I can hold my own with them. In this past year I have been working more closely with my teachers and have realized where some of my challenges are. As a beginner I would just watch the other dancers and try to copy their movements as we were dancing. This is not the most effective strategy since you never fully finish a move before trying to catch up with the next one. My focus was always on remembering the choreography and dancing with presence. Each time we repeated I would try to get closer and closer to getting all of the steps. What I failed to realize was that my lack of technique was holding me back. All of the repetition I was doing would not serve me if I was repeating the wrong thing. Presence and choreography are still areas in which I

need to improve. Yet they are useless without the foundation of technique. Many dancers have the problem of being too technically focused. Their lines are perfect and the timing is flawless, but there is no heart and soul behind the dance. I am not one of these people. With a background in acting, the motivation for a piece always came first. I am now working on finding that balance between technician and passionate dancer that every great dancer must find.

One of the reasons that I am a passionate dancer is that music really moves me. I have always felt that music has a power to affect you like nothing else can. For me, it can change my mood in an instant. As a dancer, musicality is the key to developing a strong presence. The music you dance to must drive the character of the dance. It should speak to you as if it expresses your very thoughts and feelings better than words could have. It should appear to the viewer that both the movement and the music are emanating from your body just as naturally as words come out of your mouth. When dancing at this level with a piece I begin to lose myself and become something bigger. This is the moment I live for in dance. It is a moment of pure ecstasy as all of the elements come together to create a work of art.

We are coming to the end of my education in dance, yet I feel as though I am just beginning. I have finally broken down enough mental and physical road blocks to start really dancing. I suppose it is appropriate though that I leave LMU with the tools I need to continue my growth. A dancer is someone who has to start moving when she hears a song she likes. She is stronger than most people both physically and mentally. She is most at home on a stage surrounded by bright lights, and though words may often fail her she can always work it out in a studio. A dancer is someone like me.

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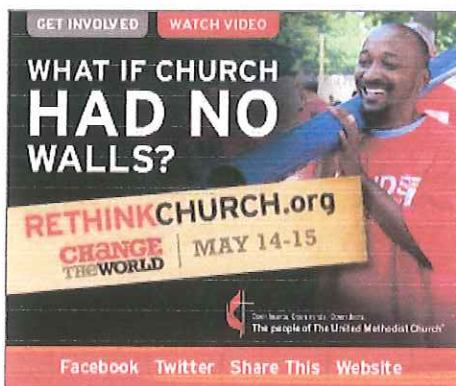
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7 Helpful?

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Shannon Kerr came to New York in 2001 and landed in Williamsburg, Brooklyn, where this small-town girl was shocked to find herself learning "to play dominoes on the stoop while drinking beers out



of brown bags." The beer was courtesy of a neighbor who happened to be a drug dealer. Kerr later moved to Astoria, Queens, where her landlord's wife once locked her in the backyard "like a dog."

Every day, actors come to New York to follow a seemingly impossible dream, only to find themselves with two: a career on stage and screen, and an affordable place to live. There are no shortcuts for either goal, and finding an apartment in New York can be overwhelming for struggling

actors on a tight budget: Do I really have to spend \$2,000 a month on a studio apartment? Is that Brooklyn neighborhood safe enough to walk through alone? Will the commute from Queens prevent me from enjoying New York's nightlife? Will the roommate I found on Craigslist turn out to be a psycho?

Aid for Aimless Actors

Thankfully, Lucy Seligson is here to help. Seligson is a social worker and housing specialist with the Actors Fund, which provides a variety of services for anyone who works in the performing arts and entertainment. That includes free seminars on affordable housing in New York, with a focus on subsidized housing. "If you have affordable housing," Seligson says, "it really enables you to pursue your career in a whole different way than if you don't."

Although there's little subsidized housing specifically for actors, the Actors Fund and other organizations are trying to turn the stigma of "the projects" upside down. Common Ground, for example, offers supportive housing for the homeless and low-income working professionals, with buildings in Chelsea, Times Square, the Upper West Side, and the Flatiron District. Each building has a waiting list; how long you wait depends partly on your annual income. Kerr added her name to the list, and after three years she got into the Prince George residence on East 28th Street, between Madison and Fifth avenues in Manhattan.

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"I called every few weeks to see if they had anything for me," Kerr says. "They told me no and no again. Many people in a lower-income category get in in a matter of weeks or a few months, but it has



absolutely been worth the wait." Kerr pays about \$700 a month for her spacious studio apartment, in a building with 24-hour security, a gym, a rooftop garden, laundry facilities, free yoga, and free acupuncture, among other amenities.

The Actors Fund has also joined forces with Common Ground on two buildings. The Aurora, a 30-story luxury building at 57th Street and 10th Avenue in Manhattan, was converted into 178 shared residential units. It's like any other apartment building in the city, but with more

artistically-minded residents. And Schermerhorn House, a 217-unit residence for single adults currently under construction in downtown Brooklyn, has begun accepting applications. Its amenities are comparable to those at the Prince George and other Common Ground buildings, and include a performance space and multipurpose room that can be used for auditions, rehearsals, performances, films, exhibitions, and other cultural activities.

Another option is [Manhattan](#) Plaza, centrally located on West 43rd Street and Ninth Avenue in the theatre district. It was originally conceived as a luxury apartment complex, but the builders declared bankruptcy and the buildings were converted to subsidized housing about 30 years ago. Richard Hunnings, the buildings' director of operations, has lived there since before the complex officially opened.

"It's the same apartment, same services, same everything as the people who might be paying \$5,000 a month in rent," Hunnings says. "It's a highly desirable place to live. In this business, you could be on Broadway and making a lot of money, but in a few months the show closes and you're back on unemployment. And your rent is adjusted accordingly. It can go up and down." Although the waiting list is currently closed, Hunnings says potential tenants can contact the building and request that an application be sent when the list reopens.

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Actor Bill Barclay and his three roommates each pay \$825 a month to live in a two-story brick house with a lawn and private roof in one of Brooklyn's most vibrant and exciting neighborhoods. "You get



only two out of the following three things in your New York City housing: good price, good neighborhood, or good space," he says. "Make your priorities and search accordingly. If space is not the least important factor to you, don't start looking in Manhattan."

A subway ride to Astoria or other parts of Queens or to Prospect Heights, Greenpoint, Flatbush, or Bushwick in Brooklyn, among other neighborhoods, reveals a cheap but still convenient alternative to Manhattan. The Bronx is

also booming. If you must live on the island that locals call "the city," Harlem, Washington Heights, and Inwood are possibilities, but you might also consider the mainland: New Jersey.

Phil Rivo, a real estate agent at the Armagno Agency, has lived in Jersey City for about 20 years and says it's "closer to Manhattan than most of Manhattan. At midnight you can drive into New York in five minutes. If you go at rush hour, you take the PATH or the bus right to Midtown. And it's literally a mile away. If you want to go to a bar in Manhattan and stay out until 3 a.m., it's probably going to take you longer to get home if you live in Brooklyn than if you live in Jersey City."

Rivo stresses that Jersey City, though it feeds off the life of New York, is a vibrant city in itself, with many bars and restaurants as well as its own arts scene, all significantly cheaper than Manhattan.

"Plus," he says, "we have the better view."

Going for Brokers

Wherever you start your apartment search, real estate brokers will be there to offer you help in finding the home of your dreams, generally for a fee equal to 15 percent of the first year's rent. For example, if a broker finds you an apartment for the reasonable price of \$1,000 a month, you would need to pay \$1,800 on top of the first and last month's rent and a security deposit, and suddenly that affordable apartment is costing you \$4,800 up front. Unless you have substantial savings or a steady income and plan to stay in the same place for a few years, the cost can be prohibitive.

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Affordable Housing Tips for Actors Moving to New York City

Patience and Persistence Are the Keys to Finding a New Home.



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Don Everett is a real estate broker with Corcoran and a card-carrying Equity member. "Sometimes if you have no money and a really low budget," he says, "then the best thing to do is go on Craigslist and



try to find somebody who needs a roommate, and take a friend with you and go to meet those people. That's sort of the guerrilla approach."

Everett says brokers and landlords are not necessarily prejudiced against actors, but he and Seligson agree that it's especially important for actors to present their income up front - and honestly. "The biggest challenge that I find for people in the arts is that they don't have consistent income," says Seligson. "They may have contracts throughout the year and fill it in with various kinds

of supplemental work. Sometimes buildings and landlords are very thrown off by somebody who comes in with a million W-2s, a bunch of 1099s, and pay stubs from a dozen different employers. So I try to help people figure out how to be as organized as possible in presenting their income."

"An actor one year can make \$1 million and the next year make \$15,000," says Everett. "Landlords just want to be able to see that they'll get their check."

Be realistic about your financial situation, but don't just settle for the cheapest place you can find. Affordable apartments can be found in all but the ritziest neighborhoods, but it takes legwork. "It isn't all investment bankers," Everett says. "Shoot for the high mark, then decide what your compromises are going to be."

"The people who get these affordable apartments are the people who repeatedly apply to everything that comes along," says Seligson. "The best way to be successful is to cast as wide a net as possible. Don't just say, 'I will only live in midtown Manhattan,' because you probably won't be successful." Like submitting headshots to casting directors, she says, "the more you throw out there, the more likely it is that you're gonna get something and increase your opportunity."

Visit www.actorsfund.org for more information, including a housing bulletin board that's updated whenever new opportunities are available, tips for finding an apartment in New York, and links to other city housing resources.

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Locating an affordable apartment in New York City is one of the most mind-bending, challenging, frustrating, and gratifying events that will take place in one's life.

This can be a daunting task and utilizing all available resources is essential. Actorscomfort can provide a couple of helpful tips:

Seek out a No-Fee Broker who knows the layout of the town and can navigate efficiently. A No-Fee Broker is compensated by the management company of the desired property alleviating the potential tenant of a broker's fee. There's a huge inventory of available apartments out there and many management companies are offering a slew of incentives.

New York City is the quickest real estate market in the world. An apartment may be available this afternoon and off the market by this evening. If you happen to come upon a great deal **DO NOT LET IT SLIP THROUGH YOUR FINGERS....**place an application on the unit and get your paperwork in!

On Low-Income housing apartments (lottery system) obtaining an application asap is paramount. These units usually have a waiting list, but if you get an application in on time and meet qualifications you can land a great deal.

Manhattan Plaza

400 West 43rd Street/484 West 43rd Street
1-212-971-0660

River East Apartments – www.408East.com – (Manhattan/NY)

Atlantic Commons Apartments – (Brooklyn/NY) – 1734 St. John's Place & 2158 Atlantic Avenue

Request an Application (DEADLINE 5/25/11) via S.A.S.E to:

Atlantic Commons c/o CMP Consultants, Inc

P.O. Box 1330

Valley Stream, NY 11582

The Addison – www.fifthavenuecommittee.org - (Brooklyn/NY)

James West Ninety LLC – (Manhattan/NY)**To Request Application Send S.A.S.E TO:**

Kings and Queens Residential LLC
97-77 Queens Boulevard, Room 1212
Rego Park, NY 11374

Ocelot ELW Apartments – Request Information By Contacting Reliant Realty Services – Rep: Pen Wisneslei @ (646)374-0094 _ (Bronx/NY) Available Fall 2012!**

Sullivan 46 Realty LP – (Brooklyn/NY)**Request Application @ Goldman Realty – 1 – 718 – 972 – 1800 X229**

Rent Assistance – www.rentassistance.us – (Nationwide)**25th Street Chelsea Equities LLC – www.401chelsea.com – (Manhattan/NY)****700Rosewood – www.rosewood.com – (Bronx/NY)**

Reverend Dr. Fletcher C. Crawford Housing Apartments – (Bronx/NY)**Request an Application via S.A.S.E. to:****Cornell Pace Inc****542 Main Street****2nd Floor****New Rochelle, NY 10801****Hope Community Inc – www.hopeci.org – (Upper Manhattan/NY)**

Washington Street Apartments – (25 Washington Street) – (Dumbo Section of Brooklyn/NY)**Request an Application by 2/5/11: Send a Postcard with NAME/FULL ADDRESS to –**

Washington Street Apartments**45 Washington Street****Box 257****Brooklyn, NY 11201**

One Columbus Circle – (400 West 59th Street) – Manhattan/NY**Request an Application by 1/21/11: Send Post Card to –****Urban Associates, LLC****P.O. Box 4089****New York, NY 10023**

1825 Atlantic Avenue – (Brooklyn/NY)**Request an Application:****MHANY Management Inc.****2-4 Nevins Street, 2nd Floor****Brooklyn, NY 11217****Or call****(718) 246-8080 extension 220**

My Apartment_Map – www.myapartmentmap.com – (Nationwide Apartment Listings)**The Tiffany – www.1150tiffany.com – (Bronx/NY)****The Nicole and The New Gotham – Request an Application By Sending an email to:
JGraham@rosenyc.com- (Manhattan/NY)****311 West 127th Street – www.west127.com - (Harlem/NY)****One Shot Deal (Rental Assistance Program) – www.newyork.earnbenefits.org – (New York)****La Terraza – www.laterrazarentals.com – (Bronx/NY)****850 Jennings Avenue LLC – www.bronxprogroup.com – (Bronx/NY)**

Atlantic Development Group – www.atlanticdevgroup.com

New Developments –

2 Cooper Square – (East/West Village) – Manhattan/NY

303 Tenth Avenue – (West Chelsea) – Manhattan/NY

85 Bruckner Boulevard – (Bronx/NY)

1926 Crotona Parkway – (Bronx/NY)

33 West End Avenue – www.33westend.com – Westside_Manhattan

Justin's Pavilion (Bronx/NY) – Send S.A.S.E To Request Application To (Deadline 1/10/11):

Justin's Pavilion/Five Stars Management

P.O. Box 9

Purchase, NY 10577

Genesis FSLM Partners LLC – www.genesisapts.com – West_Harlem

2427 Adam Clayton Powell Jr. Blvd Apartments – www.yucoinc.com/applications_and_forms – (Harlem/NY)

Send S.A.S.E To Request Application -

Jefferson/Melrose SPI HDFC

27 Wyckoff Avenue

Brooklyn, NY 11237

Deadline 11/30/10

[Penfield – www.phippsny.org/housing_app.html](http://www.phippsny.org/housing_app.html) – (Bronx/NY)

[The Roma - www.phippsny.org/housing_app.html](http://www.phippsny.org/housing_app.html) – (Bronx/NY)

The Garvey – www.thegarvey.com - (Brooklyn/NY)

[Stating a discriminatory preference in a housing post is illegal - please flag discriminatory posts as prohibited](#)

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Avoid scams and fraud by dealing locally! Beware any arrangement involving Western Union, Moneygram, wire transfer, or a landlord/owner who is out of the country or cannot meet you in person. [More info](#)

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\$650 FULLY FURNISHED ROOM – 1 block to A train - May 1st - Female - Washer (Inwood / Wash Hts)

Date: 2011-05-03, 1:42PM EDT

Reply to: hous-qwhdf-2360243000@craigslist.org [\[Errors when replying to ads?\]](#)

Fully furnished room in Washington Heights Apartment. The apartment is on safe and quiet neighborhood. Columbia Hospital blocks away.

ROOM:

Large Window
Hardwood floor
Furnished with,
Bed and mattress Twin size bed and mattress
Very big walk in closet
Big dresser
Night stand
Computer Table and chair
Everything is ready for you to move in

THE APARTMENT

3rd Floor Walk-Up
Living Room with 3 windows, great sunlight, airflow and views
2 Bathrooms (2nd one will be built)
Kitchen, WASHER, 4-Burner gas stove, refrigerator and microwave
Time Warner High Speed Internet, Wi-Fi and Cable

THE NEIGHBORHOOD

Safe, very quiet, clean, Police Station a block away
Steps to A train or 2 minutes walk to 1 train; 20 minutes to Midtown
Columbia-Presbyterian Hospital and Medical School blocks away.

5/3/2011

FULLY FURNISHED ROOM – 1 block to ...

Supermarkets within walking distance, just a minute walk away
Riverside Park located just around the corner with soccer field and track
Fort Washington Bridge and Port Authority block away.

About us:

We are early and mid 20 students and pros. 2 girls and 1 guy.

Utilities (Time Warner + ConEdison) which usually run around \$20 per month

Prefer someone for at least a 6 month commitment, but willing to negotiate on this.

Requesting a heads-up two months prior to moving out

First month, Last Month + 1 Month Security

No cats. No Dogs, No Couples, No smokers

To all who are interested please e-mail me. Send a detailed e-mail.

Let me know who you are, where you're from and what you're all about (age, sex, work, all that jazz, etc.)

Thanks



5/3/2011

FULLY FURNISHED ROOM – 1 block to ...



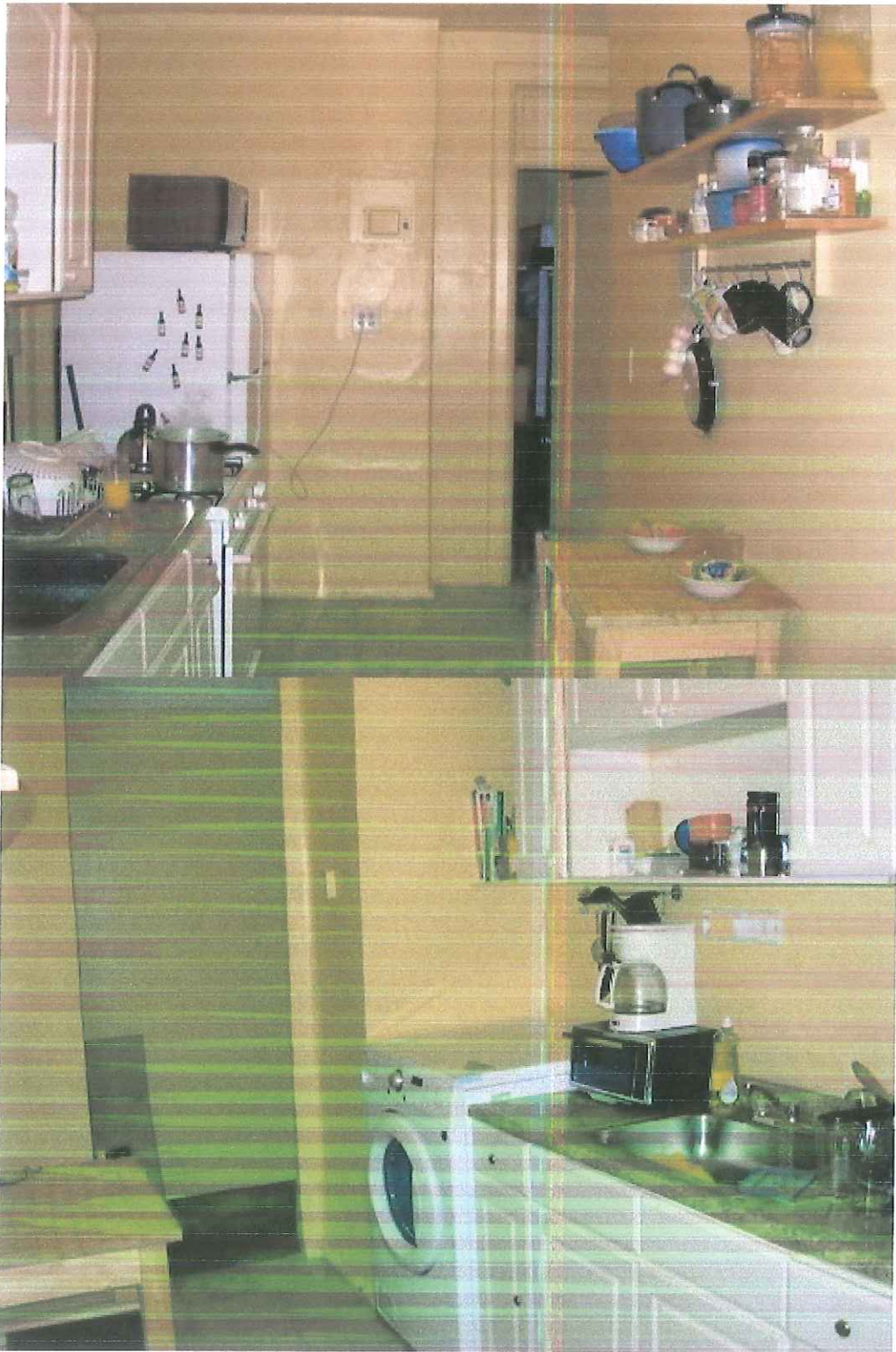
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FULLY FURNISHED ROOM – 1 block to ...



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FULLY FURNISHED ROOM - 1 block to ...



5/3/2011

FULLY FURNISHED ROOM – 1 block to ...



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Spacious and Sunny Room For Rent/Util...

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\$700 Spacious and Sunny Room For Rent/Utilities, Internet & A/C Included (Harlem / Morningside)

Date: 2011-04-30, 10:22PM EDT

Reply to: hous-u4ryw-2355776992@craigslist.org [\[Errors when replying to ads?\]](#)

Spacious and sunny room for rent in a clean and pleasant environment! Utilities, Internet & Air conditioner included. Accessible to transportation (20 minutes from Times Square, 15 minutes from Colombia University and 5 minutes from Colombia Presbyterian Hospital), supermarkets and stores. Washer & Dryer in apt. for use as well. Female or gay male preferred. Must be cat friendly. I can be reached at (917) 841-8357 to discuss further. No text messages please. Thank you!

7th avenue ([google map](#)) ([yahoo map](#))

- it's NOT ok to contact this poster with services or other commercial interests

PostingID: 2355776992

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female to share soho apt

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\$450 female to share soho apt (Soho)

Date: 2011-05-01, 3:16AM EDT

Reply to: hous-qtrsk-2355962376@craigslist.org [\[Errors when replying to ads?\]](#)

Apartment share available in rent controlled part time doorman soho apartment. Apartment near all transpotations. Share with professional female 22 years old working in fashion. Looking for a laid back female roommate. Email to schedule an appointment

- Location: Soho
- it's NOT ok to contact this poster with services or other commercial interests

PostingID: 2355962376

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share large studio w/female Times Square

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\$750 share large studio w/female Times Square (Midtown West) (map)

Date: 2011-05-01, 2:07AM EDT

Reply to: see below [\[Errors when replying to ads?\]](#)

Share a large studio in Times Square 48 Street and Broadway, with female. Near Central Park, Movies, university, theaters. and all the best of New York City. Clean, family building air conditioner, furnished, Cable/Internet. All included Please call 646 730 9983.

48 street ([google map](#)) ([yahoo map](#))

- ♦ it's NOT ok to contact this poster with services or other commercial interests

PostingID: 2355936876

No contact info?

if the poster didn't include a phone number, email, or other contact info, craigslist can notify them via email.

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Apartment To Share

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\$500 Apartment To Share (Midtown West)

Date: 2011-04-30, 11:20PM EDT

Reply to: hous-rd8jh-2355830005@craigslist.org [\[Errors when replying to ads?\]](#)

Apt W private bedroom Internet & utilizes included. Close to Lincoln Centre, Metropolitan museum, Central PK & Hudson River, #1 subway, 86th cross town bus, #104 buses. Suitable for graduate student. \$500.00 a month.

Available June or Sept.

Please contact 212-724-5858

- it's NOT ok to contact this poster with services or other commercial interests

PostingID: 2355830005

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